# THE WASHINGTON HERALD

## DRAMATIC DEPARTMENT.

HECTOR FULLER. . . . . Editor


### PROGRAMME FOR THE WEEK

The Belasco.....David Warfield
The National.....Mrs. Leslie Carter
The Columbia..."The Waltz Dream"
The Gayety.....Burlesque
Chase's.....Polite Vaudeville
The Academy.....Melodrama
The Lyceum.....Burlesque

### "The Great Divide."

Some critic somewhere has remarked that "The Great Divide" is not a great play because it does not teach a great moral lesson. No, "The Great Divide" is not a great play in respect that it will be Shakespearean in its longevity, but by comparison with the majority of its compeers it will do, and as to the question of moral lesson, let us consider.

Here we have a woman of education and that refinement that comes from high civilization, and except for purposes of atmosphere or consistency, it matters not whether it be the civilization of New England, Southern Italy, or aristocratic England; it is the condition that comes from generation after generation of education, submission to the law, and observance of the traditions of organized society. It is stronger in women than in men, in that they cling to it more tenaciously and are much slower in relapsing toward the usages of primitiveness. They carry it into the heart of the wilderness and hold to it amid all the tumult of Indian raid, grinding poverty, and unsparing hardship. They climb with it to the summits of the Alleghenies and maintain it through bitter feuds bespattering human blood on their very thresholds. Perhaps they recognize in it their greatest safeguard against outlawry and ruffianism; but whatever may be the reason, Americans should never tire of honoring the memory of the pioneer women who carried it from the villages and counties of the old countries to the Atlantic coast settlements, then across the Appalachians to the valley of the Ohio, and then over the plains and Rockies to the Pacific slopes.

On the other hand, we have a man of doubtful antecedents, for in the play it is not perfectly apparent what this man's earlier life and ancestral relationships have been; but it is perfectly apparent that at the period of the story he is on the down grade. We know this from the company he keeps and from his own declaration that he does not care where he goes nor what happens. Now that the two elements have been brought together by an admittedly repulsive episode, the first question to arise is, to paraphrase the query of Marguerite, "Could she love him or could she not?"

During our own brief and perhaps superficially observing sojourn among human creatures we have had brought to our notice too many cases of the strange and seemingly incongruous bestowal of female affection to permit us to answer nay, and besides, the affirmative side of the argument is bolstered up by gleanings from literature, history, and the drama. Desdemona loved the Moor from the first, and had not villainy accomplished her demise would in all probability have loved him to the end. We have always been prone to believe that some of the most respectable families of Rome sprung from the unions with the Sabine women, and surely no one familiar with Germanic literature can fail to recall that half legendary story of the "Nun's Tower," in which Gertrude falls violently in love with the would-be despoiler of her castle and beauty and takes his part against her relatives when they clamor for his blood, even to the exigency of seeking, in his embrace, a watery grave in the rolling Danube. There is no shadow of doubt as to the possibility of the thing, and the critics of Mr. Moody in this respect were probably led into error by the belief—whether superinduced by unfamiliarity with said literature, drama, and history or lack of correctly deductive powers of personal observation, we know not—that he was really presenting something entirely new, when, as a matter of fact, they were witnessing a skillful dramatic re-dressing of a world-old idea.

The second proposition, as to the possible reclamation of such a man by such a woman, is also easily proven. We know of too many men who would not amount to much but for their wives to attempt to combat it, and therefore on the whole, as Mr. Moody has stated plausible premises and arrived at tangible conclusions, with poetic embellishments and acting quality, it must be admitted without reservation that he has brought forth a good play; and even though it may not be so universal in its application as to live for all time or constitute a landmark in the history of the world's literature, he still has the satisfaction of knowing that he has produced something "great" in its generation.

### The Appeal of the Stage.

In the current number of McClure's Magazine appears an extremely readable article on "The Appeal of the Stage," by James L. Ford, in which is set forth many clever and logical ideas with which every one who has the uplift of the American stage at heart must thoroughly agree, and there are a few others which hardly fit into the grooves of the maybe fantastic piece of machinery which we ourselves have builded in our minds for said uplifting purposes.

The writer has considerable to say about "aiming at the hearts of the audience," expressing it concretely in the following:

"Not until students of the drama are shown from the very first that the entire art of the stage must of necessity be aimed directly at the hearts of the audience, and that a real play does contain a single scene in which that audience has not an equity of at least one-third, can we look to academic halls for our managers or playwrights or actors."

Can this be true, and would not the expedient of aiming more at the heads of the audience bring some results in the direction of producing a condition which the author evidently has very much at heart? We have always been taught, and have come clearly to know, that "Macbeth," "Julius Caesar," and "Hamlet" are three of the greatest plays of the greatest playwright. Let us consider from whence the interest comes, from "heart interest" or from intellectual study. Are we interested only in Macbeth when he grovels before the phantom of the murdered Banquo or is hacked to pieces by the claymore of the lusty Macduff? If that were all, the whole becomes the cheapest kind of melodrama: but fortunately there is very much more. It is the masterly tracing of the growth of ambition in this man that enthralls the mind, and of how he goes from murder to murder to keep himself in place after having started along ambition's path, and how he is at last overwhelmed by a tidal wave of blood swelling from the tiny tide which he had started from an old man's veins. It is not the mere madness of Lady Macbeth which gives her position as a dramatic character, albeit it is pitiable enough, but it is the showing of how she has wrought this misery on herself. Caesar on his bier and Brutus specter-haunted are pathetic figures, it is true, being masterly expositions of the episodal art, but the strength of the play comes from the study of men and politics, of true, though misdirected patriotism, of political envy, the mercenary work of hopers for personal aggrandizement, of masterful genius, and perhaps the showing of how the taking off of such a masterful genius can plunge a nation into civil war, anarchy, and the other horrible consequences. "Hamlet" appeals entirely to the intellect, which fact Mr. Ford admits, however, seemingly as the exception to his rule. If the great master could have created three masterpieces without entire recourse to the method suggested, why cannot his followers? Perhaps therein lies the crux of the whole matter, and perhaps the writer was thinking of the "modern stage" and not the "drama" of all ages and nations.

We also think that Mr. Ford, by the general trend of his remarks, puts too little value on the art of the actor. A good actor can make melodrama even poetic and a poor one can turn the most heroic passage to ridicule. In fact, it is from the judicious mixture of intellect, heart interest, and good acting that good dramatic productions must come, and we believe that the mental caliber of the average American audience is fully large enough to permit of it meeting such a production on an equal footing. All this talk about the necessity of an audience feeling itself to be superior to the stage characters, or the reverse, is nonsense. It is the genius of the playwright and actor in expressing themselves so as to be understood and the power of the audience to understand that makes or mars the meeting. In fact, it has always been considered somewhat of a fault to make things too plain; something should be left to the imagination and for the mind to work on.

And so all of these sophomoric discussions lead us to the same old conclusions. What is needed for the uplift and maintenance of the American or any other stage is a close juxtaposition of good ideas, poetic feeling, proper construction, and good acting; nor need we look to nor discuss advisability of looking toward universities, colleges, and academies for playwrights, managers, or actors, for a large majority of the great representatives of all three classes have come from neither.

### Miss Mary Mannering.

The feeling with which one leaves "A House of Cards," the new play in which Miss Mary Mannering appeared all the week at the Belasco, is one of great pity—pity for the waste of so much effort and time and money; pity for ambitions misdirected and hopes that can never be fulfilled.

No one who sees this play but must wonder how it ever found its way to the stage. If this was the best out of many plays submitted for the use of Miss Mannering, then we may, indeed, believe that there is much in the cry of the theatrical managers about a paucity of dramatic material.

The theme of the play, while it is not novel, and has some dramatic possibilities, deals with so many improbabilities, so aggressively rejects the sympathy of the audience that it is hard to imagine how it could have appealed either to the star or her managers. It must have cost a good deal to put this play on, for the production was markedly good, and that again is a pity, for one hates to think that so much money and effort have been wasted in a play that is unworthy, while many good plays are waiting just such an opportunity.

If the play had any chance of success, there are many who would regret the fact that so able an actress as Mary Mannering should become identified with such a part. Her career on the American stage, as well as in England, has not been along the lines of these off-color heroines, and it is to be hoped that she will leave such parts to Miss Nethersole, Blanche Walsh, or Mrs. Leslie Carter, who do them so well and seem to like them. Her power lies in other directions, and it is a protagonist of "sweetness and light," the portrayer of American womanhood at her best, that we love to think of Miss Mannering.

It is sincerely to be hoped that "A House of Cards" will tumble speedily to the ground, and that a play will be found for Miss Mannering that will not only be purposeful and high class, but will be worthy her talents and reputation.

### All Lectures Not Good for Insomnia.

Louis Francis Brown, manager of the Burton Holmes Travelogues, tells a personal reminiscence which at one and the same time renews our faith in the honesty of the human nature and also proves the fact that all lectures are not good for insomnia.

"I was standing at the theater door as the audience was coming in one night," said Mr. Brown, "when my attention was called by the ticket taker to a lady and little boy who were blocking the way at the door. The ticket taker explained that the lady had only one ticket, but that she insisted upon bringing the boy in with her. Before I had a chance to say a word she said:

"'I come a long way to see this show and brought my boy for company goin' home. I ain't goin' to pay nothin' for him, because lectures always puts him to sleep, and what's the use of payin'? He always sets on the floor by my feet and goes to sleep. I'd just as soon pay if he'd stay awake, but there ain't no lecture on earth what'll keep him awake.'

"The case was so unusual and at the same time so amusing that I said 'all right' to the door man, and she and her sleepy escort were shown to their one seat. After the travelogue had started I went into the private office behind the box-office to 'count up.' The box-office window was closed, and Mr. Holmes had been talking for perhaps twenty minutes or so when we heard a tapping at the window. The house treasurer opened the window, and there stood the mother of the boy with the price of a second seat in her hand, which she shoved at the astonished ticket seller with the remark: 'Say, mister, you'd better give me another seat—my boy's stayin' awake.'"

## THIS WEEK'S PLAYBILLS

**National—Mrs. Carter in "Kassa."**

A new American play is always bound to excite interest by itself. When its performance, however, is undertaken by so eminent an actress as Mrs. Leslie Carter, the interest naturally becomes intensified.

No prominent American actress is better known to Washington than this lady. She has always been identified with pieces of great sumptuousness and of positive success, and it was in Washington that she always brought them forward first.

For reasons unnecessary to narrate here, it is now three or four years since Mrs. Carter has been seen in anything new. She has traveled prosperously through various sections of the country, but has been content to rely upon the plays that had already become so well known, such as "Zaza," "Adrea," "Du Barry," &c.

For this reason, if for no other, her present undertaking will be watched with interest. Mrs. Carter has conquered a position on the American stage that is second to none. In her line she has obtained a supreme position, and her hold upon the public has always been unquestioned.

In "Kassa," the piece that she is to produce at the National Theater Tuesday night, she herself believes that she possesses the strongest play of her career. That belief is backed by her own varied experience in great plays. She put forth "Kassa" as her own individual choice, written for her, and to a great extent under her own dictation, by John Luther Long, the well-known author of "The Darling of the Gods," "Madam Butterfly," and "Adrea." His task was to fit Mrs. Carter with a part that should, above all, embody an intense story of passion worked up to by a stronger climax in every act, and this she states that she has obtained.

Mrs. Carter has been directing her own rehearsals for the past five weeks in New York, and has herself paid attention to every detail of the production, not alone engaging the company of principals, but rehearsing every one of them in their lines, their demeanor, their action. She has also taught the large number of supernumeraries who are so necessary to a performance of this play, and has, besides all this, seen to the multitudinous costumes that have been made by Dazian, of New York, and designed by Mucha, the celebrated designer and decorator. This gentleman also conceived the drawings and models of the massive scenery that will be employed in this play of Old Hungary.

Needless to say therefore that it will be a production of supremest skill and beauty. Money has been generously lavished on every point where it could be made to effectually tell.

During Mrs. Carter's engagement at the New National there will be but one matinee, that of Saturday, January 9.

Mrs. Carter arrived in Washington Friday night, and will spend every available moment at the New National Theater in the final rehearsals of her company. The New National will be dark to-morrow night for the purpose of photographing the various "big scenes" and the company ensembles.

**The Columbia—"A Waltz Dream."**

The Viennese soulful musical success, "A Waltz Dream" ("Ein Walzertraum"), last season's greatest success, will be heard at the Columbia Theater the week beginning to-morrow night.

Oscar Strauss' operetta, which is in three acts, has been one of the European musical sensations of the past two years, and has also scored a tremendous success at the Broadway Theater, New York, where it had a long and highly profitable run. In it the composer is said to have exploited the delightful part that the waltz plays in Viennese life and its irresistible power over the life-loving people. The book, by Dormann and Jacobson, founded on a brief tale in Hans Mueller's "Book of Adventures," has been made over for the English stage by Joseph W. Herbert, who is also the author of the English lyrics.

So much has been written and said of this work and so popular has become the Viennese waltz motif which permeates the whole production that the average music-lover is more or less familiar with the operetta. There are said to be a dozen waltzes, besides mazurkas and polkas, gay jests, and three magnificent stage pictures, all reflecting, it is said, the gayety of Viennese life and character, the while telling an interesting story in which royalty plays an important part.

The story tells of the unwilling marriage of Lieut. Niki to the Princess Helene, daughter of Joachim XIII, King of the mythical Flausenthurn, whose only motive in persuading the Austrian Emperor to compel the handsome young lieutenant to consent to the union is the obtaining of an heir to his dynasty. The lieutenant, an unwilling bridegroom, repulses his wife immediately after the wedding, and betakes himself to a public music park whose main attraction is a Viennese ladies' band. Franzi, the directress of the band, charms the newly married man, and he makes violent love to her. His flirtation is cut short by the arrival of the prince and his daughter, and when the first strains of the waltz reach the ears of the homesick lieutenant he is so swayed by their charm that he dances with his wife. Unable to stand the spectacle of her sweetheart in the arms of another, Franzi throws down the baton, plucks Niki from the princess, and threads the measure of the waltz with him herself. Franzi, upon learning the true state of affairs, with womanly sacrifice relinquishes the lieutenant to his unhappy wife, and even teaches her to sing the song that charmed him in the first place.

In the role of Franzi, the directress of the Viennese ladies' band, Miss Sophie Brandt will be seen. The comic roles are safely intrusted to Henry V. Donnelly, Joseph W. Herbert, and Josie Sadler, who will be seen as Fifi, the bass drummer, while the part of Lieut. Niki is in the capable hands of Henry Coote. Others in the original New York cast are Armand Kalisz, Octavia Broske, Mildred Rogers, Lawrence Coever, Joseph Carey, Bruce Smith, and a chorus of sixty.

**The Belasco—David Warfield.**

To-morrow night David Warfield comes to the Belasco Theater for a week's engagement. He will play six performances of "The Music Master," including a Thursday and Saturday matinee, and two performances of "A Grand Army Man." The latter will be offered Monday and Tuesday nights, "The Music Master" the remainder of the week.

David Belasco inaugurated his star's tour early this season. Warfield and his company opened the season August 17 in Denver, where he played two weeks and a half. Then he played an engagement of five weeks in his native city, San Francisco, offering there for the first time "The Music Master" and "A Grand Army Man." Los Angeles followed for two weeks, and then a jump across several States to Omaha and cities of the Middle West. The two cities of the Pacific Coast where he had not played since his first starring days in "The Auctioneer" eight years ago were liberal in patronage and enthusiastic in appreciation of Warfield's art. In Los Angeles the local papers told of the extraordinary event of prospective patrons waiting in line forty-six hours before the sale opened. Here in Washington we remember circumstances attending the opening sale almost as extraordinary. His finished art and the tender little drama are fresh in our memories.

Of "A Grand Army Man" we do not know so much. This play was written for Mr. Warfield to dedicate David Belasco's new Stuyvesant Theater. There it was produced a year ago last October and ran until the end of the season, when "The Music Master" was revived.

"A Grand Army Man" is the joint work of David Belasco, Pauline Phelps, and Marion Short. Remarkable as Mr. Warfield's success has been in "The Music Master," many persons regard "A Grand Army Man" as his greatest triumph, artistically. The majority of the dramatic reviewers of the New York press and the prominent magazines are agreed on this point. And the play, from at least a purely technical standpoint, is regarded by Mr. Warfield, Mr. Belasco, and others as his best. In any event it will be at once apparent to those who seen him in his newer success and who have seen his old that he displays a marked advancement in his art which shows him in a wider scope. While in "The Music Master" he reveals the tenderest emotions of the soul, in "A Grand Army Man" he strikes the true note of tragedy. As von Barwig he bares the heart of the man and shows it bleeding. He treads gently, poignantly, the gamut of human emotions, shedding the light of love through the gray and the gloom. As the music master of lost position, he paints a pulsating portrait of grief, sorrow, of disappointment, and finally, of bursting patience. As Wes Bigelow, G. A. R., his "big scene" adds a new portrait to his gallery of pictured emotions. It is that of despair. His idol is shattered, his past life is a mistake, the light of hope and compensation is extinguished, and the withered spirit, burned by the tears of despair, stands revealed—another picture from the tragedies of life.

"A Grand Army Man" unfolds the life of rural Indiana in the early '80's. Wes Bigelow is the potent light of the village. He is the sage, the arbiter of politics, the philosopher of life's problems, simple and complex, and the spirit of love and honesty. He is a bachelor, but he has known the meaning of romance in his younger days, and to-day the spirit is not dead. The son of a dead sweetheart whom he wooed and lost is left to the care of Bigelow by the father, a dying comrade. The old bachelor idolizes the boy, whose rearing is influenced more by paternal love than by wisdom. The boy is sent to the bank with $1,000, funds of the post. The lad stops on the way, meets a sharper, who gets his money. Eventually Wes finds out that the money is gone and that the boy—his "wonderful boy"—is a thief. It is the gradual awakening, the final dawn of the bitter truth, when Warfield arises to tremendous dramatic heights and shows his hitherto unrevealed powers as a tragedian.

The youth is in love with the daughter of the village judge, a stone-hearted character, who hates Bigelow as a political enemy. The judge takes advantage of the boy's predicament and presses the charge to be revenged upon Wes. The trial comes up in his own court. Then follow the devoted efforts of Bigelow and his loyal comrades to save the boy from disgrace and prison. The amount of the peculation is raised and restitution is made to the post, but the old grievance of the judge is not forgotten nor his spirit broken. The courtroom scene is supremely impressive. The entire village is on hand, or at least all those who can squeeze into the little courtroom. Wes is there with his counsel, an old comrade, sitting beside the chagrined boy. Little Hallie, the judge's pretty daughter, is "among those present," sweet, loyal, and heart-broken. Wes, with tear-broken voice, suddenly rises and in a most unparliamentary but human manner intercedes with an explanation, trying to excuse the boy. In a simple, brief speech, impressive with dignity and tenderness, Wes' counsel pleads guilty and asks for clemency. The prosecuting attorney, a self-opinionated ass, a youth whose love was spurned by Hallie, opposes the motion. The judge then delivers a few heavy judicial remarks and passes sentence. The awful silence is broken by Bigelow himself, who brushes his attorney aside, and, bursting into a passionate appeal for mercy, reveals his bleeding heart and torn soul and denounces in burning words "the injustice of justice." It is a thrilling climax, a blazing human tragedy, that the tears of sympathy seem only to feed to greater fury. Mr. Belasco sends with Mr. Warfield the original company who supported him in New York. It includes Marie Bates, Antoinette Perry, Isabel Waldron, Veda McEvers, Ruth Gates, William Elliott, William Boag, Oscar Eagle, Harold Mead, Sreven Maley, Taylor Holmes, John V. Dalley, Louis P. Verande, and Agousto Aramini.

**Chase's—Polite Vaudeville.**

Chase's this week will observe the tenth anniversary of polite vaudeville by the presentation of a bill of gala offerings of phenomenal proportions, including "Buster Brown and Tige," the celebrated Tuscany Troubadours, the Lulu Beeson trio in "A Night in El Paso," the Vindobonas, the Nichols sisters, Paul Barnes, Leipzig, and the interesting motion pictures, "Founders' Week Celebration at Philadelphia."

"Buster Brown and Tige," of the famous cartoon comedy, will play new and funnier-than-ever pranks with Auntie and Count Wheeze. Little Louis Merkel will be seen for the first time in the role of the mischievous Buster, and this diminutive comedian has made a great hit in the part, as he is full of roguishness and rollicksomeness. Another newcomer will be the noted English animal pantomimist in the part of Buster's faithful ally, Tige. Mr. Lamar has the reputation of being the leading animal actor of England, and his performance of Tige is said to add very greatly to the realism investing the role of the great dog. William Ricciardi, a fine character actor, will increase the comic value of Count Wheeze, the French victim of the antics of the two conspirators, Buster and Tige. The extraordinary attraction will be the Tuscany Troubadours in a little two-scene operatic drama, the first showing a street in New York's Little Italy and the other the stage of the Metropolitan Opera House. A plot suffices for the introduction of the grand solos, arias, ballads, and ensembles from the more popular grand and comic operas, with a liberal insertion of less classical songs. The occasion is one it is said which should attract lovers of high-grade vocal art. Another special feature will be the Lulu Beeson trio in "A Night in El Paso," a picturesque and unique vehicle for the exploitation of Miss Beeson's gifts as a danseuse, the lady being recognized as the champion fancy dancer. She is assisted by Ward and Weber, the leading dancing team, and the number goes with a highly exhilarating degree of vivacity and novelty. It is said the Vindobonas are the greatest eccentric musicians ever imported from abroad. The act is full of melody and mirth agreeably alternated. The Nichols sisters will be prime favorites, as the "Kentucky belles" are familiar and admired faces. Paul Barnes will add to the fun of the bill, and Leipzig will submit an entertaining illusionistic act. The pictures will prove strong attractions, and the whole bill should make one of the best balanced programmes of the year.

**The Academy—"King Casey."**

Among the big attractions to visit the Academy of Music this season is "King Casey," which will open a week's engagement to-morrow evening. The piece is distinctly a dollar attraction, playing the better class popular priced houses throughout the country. Johnny and Emma Ray, farceurs of well-tried talents, head the company of fifty. "King Casey" has been termed a hodge-podge of music, nonsense, and pretty girls and costumes. This season it has been entirely refurbished, with new songs, dances, and comedy lines. The plot, if such it could be called, hinges upon mistaken identities, and is frothy and a genuine blues dispeller. Act one opens in the Waldorf-Astoria, where Casey, the character interpreted by Ray, is installed as the fireman. He is mistaken for Chief Casey, of the fire department, which results in many a ludicrous situation. This impersonation has barely passed when he attempts to impersonate his twin brother as King of the Island of Lalla Pa Zaza. Act two is laid upon the latter island, a tropical spot which offers opportunity for a beautiful scenic setting. The action throughout is fast and spirited, every effort being toward laughter and mirth. Emma Ray appears as Goldie Mine, a flirtatious woman of wealth, who wishes to finance the king in order to gain a title. The Rays have been surrounded with the same kind of show in which they have been provoking mirth and laughter for several years—a vehicle with almost an absence of plot, but filled to the brim with comedy, catchy music, and pretty girls, handsomely costumed.

Among the several catchy new song numbers promised are "Annie Anheuser," "My Yankee Maid," "My Rainbow," "King of Lalla Pa Zaza," "Just Someone," "Uncle Sam Land," and "Rosie Ramble."

**The Gayety—Burlesque.**

Acknowledged one of the biggest and best burlesque organizations, Louis Roble's "Knickerbocker Burlesquers" comes to the Gayety Theater the current week. Manager Roble has surrounded his handsome star, Miss Alice Cheslyn, with an excellent company. It is said, including as comedians Ben Neff, Joe Fields, and Mark Wooley, while the leading feminine roles are in the hands of Misses Flo Elliott and Clyde Darrow. There will be two new burlesques entitled "The Joy of Living" and "The Girls of Rottenberg." The olio features will be Fields & Wooley in a sketch called "A Vision of Salome," the California Trio, instrumentalists; Alice Cheslyn, vocalist; Elliott & Neff in a comedy sketch, and Caulfield & Driver in a sketch. There will also be a large and attractive chorus.

**The Lyceum—Burlesque.**

The patrons of the New Lyceum Theater can expect something unusually excellent during the week commencing to-morrow matinee in Miner & Marion's famous "Dreamland Burlesquers." While this company is making its annual tour, it promises to firmly establish its reputation this year, as the greatest care and judgment has been exercised in the selection of talent. Miss Aggie Behler, one of the handsomest women on the burlesque stage, whose pleasing abilities will be aptly demonstrated within her specialty and in the manner in which she assumes the leading roles in the burlesques, heads the organization. The company will be found an exceptionally large and talented one through and through, its full strength being displayed in the musical conceit, "The Red Moon," from the pen of Dave Marion.

## POPULAR TRAVELOGUE ENTERTAINER.

BURTON HOLMES.

**Whose travelogues begin at New Masonic Auditorium Sunday evening, January 10, and Monday matinee, January 11.**

The Burton Holmes travelogues, long since become an annual event in the amusement and educational life of this city, are soon to return for this, Mr. Holmes' sixteenth season, and will open at the Masonic Auditorium Sunday, January 10. In announcing the coming series Louis Francis Brown, Mr. Holmes' manager, lays especial stress upon two points, one the absolute newness of every one of this season's lectures, and the other that Mr. Holmes will lead his fellow-travelers by the "beautiful" way around the world in distinction to any former circlings of the globe. Early last spring Mr. Holmes sailed for the Hawaiian Islands, which he had not visited for a decade; it is needless to say that he has brought away with him most interesting photographic comparisons between the past and the present, between the slothful indolence of a one-time tropical paradise and an up-to-date and wide-awake community infused with hustling Americanism. By motion pictures the busy life of Hawaii has been brought back by Mr. Holmes, while his colored views not only add realism to the illustrations, but also have recorded the magnificence of the natural beauties of scenic Hawaii, which no progress can ever change.

Japan was Mr. Holmes' second stopping place; here he remained some three months, with the result that he is this season offering two travelogues on this, the most progressive nation in the world. Although he has given several lectures on Japan, the coming two will be absolutely new, no picture or experience being in any way a repetition. Java, the fourth subject, will prove one of the most delightful of any, for it is a land of wonderful natural beauty, and the customs, costumes, daily life, and personality of its natives are a charming blending of barbaric splendor and quaint simplicity. "More About Paris," absolutely new, closes the series. The lectures will be given on five Sunday evenings and at five Monday matinees, beginning at 4:30. Advance sale of tickets for the entire course opens Monday at the Auditorium box-office.

MISS FRANCES STARR,

In "The Easiest Way," at the Belasco Theater week of January 11.

**Miss Frances Starr's Career.**

For the benefit of the legion of young women whose histrionic aspirations have been blighted by the sage advice of those who have tried it and who, out of kindliness of spirit, give warning of the hardships entailed by the profession of acting, a glance at the career of Miss Frances Starr is advised. Three years ago Miss Starr was one of several scores of young American leading women classed generally as ingenues. With the production here next week by David Belasco of Eugene Walter's latest play, "The Easiest Way," she will assume her position as one of the most prominent stars in the country. And there is none who doubts her ability to fulfill duties of such an eminent station with great credit to herself and to the judgment of David Belasco, who has elevated her to it.

The story of Frances Starr's success is a record of, firstly, a great natural talent; secondly, the overcoming of many obstacles by hard and persistent work; thirdly, the unusual fortune of attracting to her efforts the eye of such a one as David Belasco; but it is also a story of faithfulness to one's working creed, cleverness, and unending effort bringing their own reward.

Mr. Belasco, wandering into Broadway theater some three years ago during the performance of a mild melodrama called "Gallops," arrived in time to witness the enactment of one of the play's important scenes by a slender, girlish, brown-haired young leading woman whose name he had never even heard. This was Frances Starr, featured no more and no less than any other member of a large company.

Several days later the actress received an invitation to call at the Belasco offices. The result of her visit and of the talk she then had with the eminent producer was her appearance shortly afterward in David Warfield's company. Belasco was at the time considering the production of "The Rose of the Rancho" and had already chosen her for the origination of its most important role. Miss Starr's interpretation of the naive Juanita in that drama of Spanish California was a revelation of powers that emphasized the Belasco skill in discovering latent genius.

For two years now the young actress has been, as it were, going to school to Belasco, and his masterly gardening has brought the bud of her talent into radiant bloom. To-day it is quite generally admitted that there is no other actress of her years who may conscientiously be placed upon the same plane.

The Shuberts announce that "The Blue Mouse" will remain at the Lyric Theater, New York, for the remainder of the season, so great has been the hit scored by this Clyde Fitch comedy.

## THOSE WITH US.

The scenic and electrical effects used in "King Casey," the offering at the Academy this week, are counted to the best offered to the public in the popular priced houses.

Josie Sadler, well known as one of the cleverest comediennes in America, is adding new laurels to her wreath of fame in the character of Fifi, the bass drummer, in "A Waltz Dream."

Another great European act secured for Chase's soon is Niblo's talking birds. It is reported that the feathered actors are the best ever witnessed on the vaudeville stage.

Clarice Mayne, "the Elsie Janis of England," who heads the Chase bill next week, is said to have the largest repertoire of subjects ever gathered by a mimic, not exen excepting Loftus and Janis herself.

Joseph Sheehan, the robust and popular tenor, formerly of the Savage opera companies, has attached his name to a Chase contract, and will sing here in the spring.

The Shuberts have extended their chain of theaters into Canada, having taken possession of the beautiful Royal Alexandra Theater in Toronto.

Mary Nash has replaced Grace Cameron in "The Pied Piper," the new musical comedy in which Mr. De Wolf Hopper is appearing with such success in New York.

Miss Antoinette Perry, the leading woman of David Warfield's company, is only twenty years old. Miss Perry was born in Denver, Colo., and was selected by Mr. Belasco two years ago for the responsible position she now occupies.

Charles Leonard Fletcher, the impersonator at Chase's next week, was at one time a knight of the quill, and is yet a member of the famous Pen and Pencil Club.

Miss Julia Marlowe, in "The Goddess of Reason," ended her successful engagement in Boston last night. The new poetic drama shows vivid pictures of the days of the French revolution. One scene in particular, where the mob in the tribunal condemns the accused, is quite worthy of comparison with Henry Irving's similar scene in "Robespierre."

Thomas W. Ross, former star of "Checkers," has made an immense success in vaudeville playing a sketch called "Awake at the Switch," a farce involving a fair phonist in charge of the switch in a Broadway hotel.

On January 5 Miss Maxine Elliott will occupy a box for the matinee performance of "The Critic," by the Yale Dramatic Association, at the Waldorf. Miss Elliott, who is the only American actress-manager with a theater of her own, will attend the Yale performance as the invited guest of the students.

Lew Fields and his merry-makers in "The Girl Behind the Counter" will be an early attraction at the Belasco Theater.

Adela Verne, the phenomenal pianist, who has within the past few weeks startled America by the brilliancy and power of her playing, is booked for a concert at the Columbia Theater January 19.

"The Old Homestead," Denman Thompson's wonderful production that rallied the support of the entire church to a stage production and has proven a never-ending source of wealth to the owners, will be one of the January attractions at the Columbia Theater.

Although it was his fourth engagement in this city in "The Great Divide," Henry Miller crowded the Columbia Theater throughout the latter part of the week, and made a season's record for the cozy F street playhouse.

The Belasco Theater next week will practically be the scene of another David Belasco premiere, when Miss Frances Starr will be offered in Eugene Walter's "The Easiest Way." Mr. Belasco will be on hand personally to direct the performances.

For a melodic interpretation of the Oscar Strauss score in "A Waltz Dream" it requires an orchestra of thirty musicians. This is in addition to the Viennese ladies' orchestra used on the stage throughout Act II.

Irish songs, Irish scenes, folk lore, and fairies from the hills of Inishannon are some of the incidental features that go far toward making a success of "Ragged Robin," which will be presented here by the ever popular Chauncey Olcott and a superb company of players. The production is the work of Augustus Pitou, and like all of his works, a masterpiece among stage pictures.

Huntington May, a popular singer in the Aborn Opera Company, has been spending the holiday vacation with his parents in this city. Mr. May is appearing in a vaudevile operatic company enacting the part of George Washington in "The Patriot." He will rejoin the Aborn Opera Company the coming summer.

With the National Theater dark to-morrow night and the only matinee of Mrs. Carter's engagement announced for Saturday, there will be but seven performances of "Kassa" in Washington. There is every indication that capacity audiences will greet Mrs. Carter at all performances.

**Concerts To-night.**

Music and motion picture art will vie for supremacy at the Columbia Theater to-night. Heading the list of vocalists will be found Miss Grace Key-Miller, the gifted soprano, who has been attaining unusual recognition this season in the tour of Victor's Royal Venetian Band. While here efforts will be confined to the works of the masters, other vocalists will sing for the first time in this city some of the latest New York song successes, at least one of which is guaranteed to have a swing that will set all feet moving and all lips puckering. There will be also special moving picture productions in colors from the galleries of the foremost producers of the world, including films that excel in popularity and artistic worth any heretofore offered the public.

Moving pictures possess a peculiarly fascinating interest for the theater-going public at the present time, and nowhere are they received with more universal favor than at the New Academy concert every Sunday night. The pictures seem to breathe an atmosphere of realism in their presentation of the varied subjects which go to make up an evening's entertainment and are augmented by special features which to-night will include Miss Leslie Thurston in xylophone selections, Helmuth and Greensburg in a singing and talking act, and Walter Sondheimer in new comic songs.

Patterson and Williams, the navy yard boys, will appear in a return engagement at the Gayety concert to-night, introducing new comic songs and monologues. Leonard Chick will offer all new picture melodies, which will include the latest novelties. Shepard's pictures will present a two-hour programme of the latest comedy creations.

Other Dramatic News on Page 6.